



THIS WEEK AT THE THEATRES

Salt Lake Theatre—Monday night, Miss Nanny Tout in concert; Thursday, Friday and Saturday evenings, Kyle Bellew in "Raffles." Grand Theatre—Dark.

WITH the Nancy Tout concert in the Salt Lake theatre tomorrow night the season of 1904-05 will be opened in Salt Lake City. This week and practically every week hereafter until late in the spring we are to have attractions of greater or less magnitude, most of them, we are thankful to say, belonging to the former class. The opening attraction is certainly a great one. Miss Tout has never been heard in concert.

Of all the Utah women who have been abroad to study, Miss Tout has won the greatest honors, so favorably was she received in London that the reports of her beautiful voice penetrated to the innermost court circles. That she will be welcomed tomorrow night by a great audience has already been assured by the advance sale. That she deserves an audience that will fill the theatre to its capacity all who have heard her will agree.

On Thursday, Friday and Saturday evenings of this week the attraction at the Salt Lake theatre will be Kyle Bellew in "Raffles." Mr. Bellew has not been seen here for many years and his interpretation of the character of E. W. Hornung's fascinating and clever thief will be observed with the keenest interest. The play has had a prodigious success wherever it has been presented. Mr. Bellew opened his season in Denver in "Raffles" a few days ago. A Denver newspaper says the enthusiasm was so great that Mr. Bellew was called before the curtain a dozen times during the progress of the play.

Henry Miller, who has often been seen in Salt Lake, and who has been here as a co-star with Margaret Anglin in "The Taming of Helen," is scheduled for the first half of next week at the Salt Lake theatre. Mr. Miller will present two plays, "Mice and Men" and "Joseph Entangled." He is supported this year by the talented Hilda Sponer.

The Grand theatre had the good fortune last season to secure contracts for the appearance of Blanche Bates in "The Darling of the Gods" in December for three nights and matinee. Miss Bates is under the direction of David Belasco, and it is needless to say that she will give a sumptuous production, such as marks all of Belasco's productions.

Considering the equipment of the piece and the reputed merit of the play as a dramatic offering, the presentation of the new Russo-Siberian play, "For Her Sake," ought to meet with general favor from the patrons of the Grand theatre, where the new play is to be seen shortly. There are some intensely dramatic scenes in this play, one of them being a flooding scene, illustrative of the daily course of events in the convict mines of Siberia. The victim of the lawsuit is a girl, a Russian, upon whom a Russian prince of the blood has centered his affections, and who has involved himself and her in a conspiracy, which has its termination and final happy conclusion in one of the czar's penal colonies. The company is a very large one, and is said to be unusually competent for the work it has in hand.

It is said of "York State Folks," which will be seen here very soon at the Grand, that it has many a delicious scene which one recalls after reaching home and thinking the play over, and there is that indescribable something about it which prompts the feeling that it would be real pleasure to see it again. Just plain people from a plain town say the plainest things possible, and do exactly what might be expected, and yet they fill an evening out with pleasantness, gay simplicities, sparkling youth and adorable sentiment enough to last a year. It is a literary achievement of breadth, originality and palpable force. It has an atmosphere and rare mellow comedy, it has a story well told, though there is neither passion, sin, sensation or theatrical contrivance to fascinate or astound the senses.

The season at the Grand Theatre will open on September 15 with Nettle De Courcy in "An Orphan's Prayer," which will be presented for three nights and Saturday matinee.

The play is an interesting story of New York life, abounding in thrilling situations, with tears and sunshine intermingling. It was one of the last season successes, and will no doubt be ever popular with the public.

Among the long list of attractions booked at the Grand Theatre the coming season may be mentioned the following favorites: "Arizona," for all of conference week; Murray and Mack

opinion, that he felt too keenly. His artistic temperament drove him mad, for mad he must have been when he showed himself in the theatre.

"All the company were ardent Unionists. We knew that Booth was a secessionist, and avoided the subject of war. It was in 1863, it may have been the following year—the people of Cleveland were making a demonstration, probably over some reported victory of northern arms. We were at rehearsal when the procession passed the theatre. We all rushed to the windows; that is, all but Booth. I do not recall, I was first to return to the stage. There was a gasp, a look of surprise, a look of horror. His face was white, and convulsed with rage. He was staring, horrible. This was the only time I ever heard an oath pass his lips. He was, in my opinion, and in the opinion of other members of the company, the greatest actor of his day—greater, even, than his brother Edwin."

To Richard Mansfield an enthusiastic woman admirer had paid tribute of praise, adding: "I suppose, sir, that when in the spirit of those great roles you forget your real self for days."

"Yes, madam, for days as well as nights. It is then I do those dreadful things—trample on the upturned features of my leading lady and hurl terrible words at her."

"And you do not know it at all?"

"Not a solitary thing, madam, until I read the papers next day."

Fritz Scheff, the operatic prima donna, has coined a new and expressive musical phrase. During a rehearsal of her new opera, "The Two Roses," the other day, she finished a somewhat intricate song, and then, with a little exclamation of impatience, she turned to Ludwig Engländer, the composer, and said:

"I cannot sing this song that has a tail to it."

Mr. Engländer stopped aghast, his hat raised in the air, the chorus and principals tittered audibly.

Novelli and Flavio Austro, Ermete Zaccaroni and Claudio Leigh are the men who stand at the head of their profession. Like Duse and Zaccaroni, he is a true figure of art. His father, who bore the title of count, ran away from home at an early age because his family was bent on making a priest of him. He went to his crime by marrying, and then, in order to make an honest living, he became prompter in a travelling company.

On May 5, 1881, at the little town of Lucca, between Pisa and Pisa, was born the only son of their marriage, Ermete Novelli. His mother died soon afterward and the poor child grew up without much care, for his father's duties as prompter kept him much at the theatre. The child devoted most of his time and all the money he was given to the buying of marionettes and the equipping of miniature theatres. Darker days came with the wars, for the theatres were closed, Novelli's father lost his position and Ermete became a waiter in a cafe and took his turn at supporting the family.

At the first opportunity, however, he returned to the theatre and spent his apprenticeship years, with some second-class companies.

From these he passed on to better work and became associated with some of the best Italian artists, Virginia Mariani, Claudio and Teresa Leisner and Enrico Reinach. Later he organized a company, which devoted itself exclusively to the production of comedies. In this enterprise, he was ably seconded by his wife, who was also a leading lady, Lina Mariani. This company traveled to Spain, Portugal, France, Egypt and South America and won a fair degree of success.

But from this time on Novelli determined to confine himself to no longer comic roles. He was ambitious for something better, and determined to try his talents in tragedy. At first he met with bitter criticism and lack of success. His audiences had not ceased to laugh and it was hard to persuade them to treat him seriously. He won, however, and answered the attacks of his critics by putting on "Louis IX," "Hamlet," "Othello" and "The Merchant of Venice."

Since then his place has been assured and he is equally popular as a comedian and as a tragedian. His versatility is remarkable, and every character he represents is a clear, distinct and definite type. He loses himself entirely in his character and makes one forget that he is Novelli. He has cultivated no particular genre, he has no mannerisms, and he can at will be grotesque, comic, sentimental, passionate or tragic. One evening he will be the zealous husband of Othello, and the next evening he can convulse the audience with his imitations of Rossi, Salvini and El Comra Duse.

"It was the first night of the season of 1882, at 'Uncle John' Ellier's old Academy of Music in Cleveland, Hackett, father of James H. Hackett, was playing Faust in 'King Henry IV.' Of the band of travelers which in the play is attacked by Falstaff and his robbers, two were making their first appearance on stage. They came on hand in hand. One was a girl, the other a boy. Both had a dozen words to say. He rattled them off mechanically in a voice so low they could scarcely be heard beyond the footlights. Frightened? Well, I should think so. The girl, although hers was no sparkling part, was happy as a queen. The boy, however, was a career which later brought her fame, if not fortune. The girl was Clara Morris. The boy? He stands before you."

The speaker was Dr. Martin L. Wright of Cleveland, who has been paying a visit to Washington for the first time in more than a third of a century. He went to the stage in 1885, and remained in the profession two years, when, bowing to the wish of his mother, he abandoned it for what she considered a more stable profession, that of dentistry.

"When I went on the stage," he continued, "stars did not carry their companies with them as they do today. Rather, each theatre had a permanent company, with the leading man and all the rest. The stars traveled about and played repertoire. Such stars as McKean Buchanan and Joe Proctor, C. W. Coudock of 'Hazel Kirk' fame, Mr. and Mrs. Charles Keane, and Sallie St. Clair, whose husband wrote 'Black Stockings,' played at the academy while I was a member of the company."

"Of all the stars that came to play with us the one we loved and admired most was John Wilkes Booth, who assassinated President Lincoln. Poor, mad John Wilkes! There was never a better fellow or a more perfect gentleman. He was not high and mighty and was always sure to get it. Who ever went to him was received with gentle courtesy, and generally came away an ardent admirer of his art."

"The trouble with Booth was, in my

professional man and throw him out on the world with a strong-arm push that he has been playing Carnegie off ever since and giving it all sorts of laboratories and halls and dormitories. Just to show his gratitude that he is not a graduate. With every new building he gets a new degree, until he has a string of letters after his name as long as the Chinese alphabet, in spite of the fact that he can't get through a sentence of the king's English without a pilot."

"Some one asks him how he is getting along in college and all he can say and does say is: 'My shoes hurt.'"

"The character of the college widow is as near life as I can make it. All college widows, it seems to me, are pretty near alike. They are quiet, fascinating, lovable females of an age which is always just the same as your own. It makes no difference whether it's the young freshman of 17 whom she has captured or the young professor of 35, the college widow is always just that age. And the result is always the same, too. The young freshman gets expelled and the young professor goes to another college. At any rate she never marries."

"I have another girl in the show as a contrast to the widow. This other girl is the typical, up-to-date, athletic female, whose whole mind is wrapped up in playing golf, tennis, sailing a boat or paddling a canoe. She is the girl who glories in blouses, sunburn and freckles. I bring her on in a scene where there is a faculty reception in the college gymnasium. Of course, she is in evening dress and she is tanned as black as an Indian up to her elbows and part way down her neck. With an evening gown on, the untanned part shows above her elbows and below on her neck and makes her wish she had worn more clothes when she was in bathing or else very much less. Everybody who has been at the seaside knows how this half-tanned girl looks when she puts on civilized raiment. No man can look at her without being attracted. There is a faculty reception in the college gymnasium. Of course, she is in evening dress and she is tanned as black as an Indian up to her elbows and part way down her neck. 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